

I its writer. Further than this it is contructed in a way that is quite original nd extraordinary. In his latest drama Mr. ydney Grundy has made a composite study the old and new phases of the theater. Ils fabric is French tradition, his method English emotion, his model is Pinero. Sowing the Wind" is a melodrama with relogramatic incidents omitted. The charcters familiar to us by long experience of he London playwright are here. Here are he direfully afflicted heroine, the loyal ero, the first old man repentant of his ast the second old man of benevolent in-entions, the polished villain, the comic old tions, the polished villain, the comic old nan, the low comedy man, the faithful roman, the ionical servant girl, the lettic servant girl, the servent serv the family lawyer, all of which person-are the ancients of Sims and Pettit as given them a new fillip of interest.

They are clothed in the fashions of the sarly Victorian period, physically they belong to a primitive era in the English rama, mentally they reach out toward the dvanced social problems which are now sing discussed by Arthur W. Pinero, Ibsen



car Wilde, with, it must be said, less interest than is shown in Mr. Charles n's latest production.

heroine of this strange piece is a me twenty years before the play begins r. Brabazon, a lively young bachelor of enters into a liaison with a fasfemale named Helen Gray. The Ithough unlawful, is not unhappy. is so much enamored of his mishat he means to make her his wife. norable intention is frustrated by ked Lord Petworth, who fancies are charms for himself and conconsoles herself by living under tion of his lordship. She leads a siderable rapidity and finally dies, daughter, who, being born some a daughter, who, being born some after her mother's separation from n. is that gentleman's putative off-Heing sincerely in love with the he has remained loyal in his affecher, and when, in the last act, Mr. In discovers his daughter the young welcomed to his home as warmly a had been born in redlect.

this daughter the interest of the ters. When we become acquainted and she is a concert singer of ire in art and greater importance al. There are evil tales told about cantatrice. Her name is connected very charitable manner with several st notorious roues of London. She seen coming out of the apartments Lord Petworth and other gallants of malodorous repute. Naturally hen Mr. Brabazon finds that his son and heir, Ned Annesley, has fatuated with and wishes to marry h talked of concert singer an obentered. It also seems reasonable dehould entertain some suspicion sart's good name when his



MUSTLER" AND HIS GERMAN PRIEND.

Richard Cursitor. morals, makes a bet that he can mond is no better than she The heroines of London play-accustomed to be thrown from act into dungeons, arrested for oft and left in the streets to be mellow moonlight. But no to prove her good character sek than the Rosamond of

The new Empire Theater play is one of first act. This would end the play before he most curious works of modern author-hip. It is wholly unlike the earlier efforts anxieties of her father, her lover and the audience. Having made the primal error at this point, however. Rosamond sticks to her policy of eloquence on things in general and silence upon matters in particular. When she is accused by her father, er father's friend and her sweetheart of onduct unbecoming to a lady she refuses to explain her queer actions and contents herself by launching forth into very fine speeches on the question of vice and virtue. But Ned Annesley is a noble fellow, who thinks nothing of a woman's antecedents, provided he loves her. This motive has provided he loves her. This motive has been employed by Pinero, with, as we have seen, instructive lessons that are patent to every one except Ned. In spite of the admonitions of his adopted father, the warnings of his friend, a Cayley Drummie of the stable, and his own suspicions of the ladd's past the enthysicatic leaves decided.

lady's past the enthusiastic lover decides

to marry Rosamond.

Here, however, a new difficulty arises. Having gotten her own rather shady reputation to pass muster with Ned the concert singer suddenly decides that she cannot marry until her mother's name is rehabilitated. This is a task by which even the faithful hero is discomfited. He has explained satisfactorily to himself, if not to the audience, his sweetheart's peculiar conduct with other men-but the job of making a virtuous woman out of a defunct female of several aliases and protectors is beyond his ability. Ned says a last goodby to his inamorata sadly and goes out to begin life and love all over again. Then, as the hour is growing late. the denouement arrives rapidly. Rosamond confides her mother's real name to Mr. Brabazon, and that gentleman, who has been searching anxiously for his daughter for three hours, discovers that the young woman is the matured result of his illicit union with Helen Gray. By this brief synopsis of the story it may be observed that Mr. Grundy has blended the motives of "Camille," "Mrs. Tanqueray," "The Idler" and a variety of London melodramas in his new play. The work has been well done. "Sowing the Wind" is a powerful sermon on the text that the sins of the fathers are visited on the children. There are are many. Humor, vigor and pathos are nicely divided among the clearly drawn personages, and the central figure of Rosamond is such a beautiful and pathetic type of womanhood that the spectators are deeply affected by sympathy for her woes. The various fine points in the play are taken advantage of with precision and ability by Mr. Frohman's excellent com-pany. The literary quality of the drama is of more than usual merit and its in speeches come very happily from the lips of actors who are fitted by nature as well as by art for the intelligent interpretation of the drama. Were Mr. Grundy's work less interesting than it is, as a composite of several periods of the theater, the performance must be uncommonly attractive by the skill with which this well balanced organization solves the hard problem which its varied talents are applied. To the perplexed, perplexing and illogical hero-ine Miss Viola Allen brings the graces of experience and the charms of naturalness



"SOWING THE WIND."-ACT L.

plished actress in the esteem of our audiences. As Sir Richard Cursitor, Mr. Cyril Scott adds new honors to those he has alplished actress scott adds new honors to those he has al-ready won in light comedy and proves him-self in an unmistakable way one of the best young actors on the American stage. Mr. Crompton, Mr. Thompson, Mr. Faver-sham and Miss Miller lend unusual dignity to the characters with which they are in-trusted, and although Miss May Robson has less opportunity than her amusing originality deserves, the neatness with which she portrays a new and brief verwhich she portrays a new and brief ver-sion of Widow Warren is admirable. Owing to the requirements of Mr. Brabazon, Mr. Henry Miller has taken off his mustach and put on age. The performance of this generally engaging young lover of the aged and gouty but repentant father is one of the best hits of an artistic performance. the best hits of an artistic performance. There is no question over the fact that Mr. Grundy's play receives more intelligent and artistic treatment in the Empire Theater, artistic treatment in the Empire Theater, New York, than at the Comedy Theater,

The artistic interest of Abbey's Theater, which was fixed at a high pitch by the Irving company, has been fully sustained by the French players. The new audiences of the house are at present more foreign than fashionable; but their enthusiasm for the best efforts of the drama atones for the fact that their names are not always to be found in the Elite Directory. It is the custom to believe that art speaks in a universal language. This is true of painting and music, but it will hardly apply to literature or the stage. A great number of folks cannot enjoy the genius of the actor unless he speaks in the vernacular. This infirmity Resamend has fixed and unalter-but they are all impersonal and it would be both easy and log-it to tell her right name in the

Italian and Possart is a German. It is not wholly essential to understand the exact speech of these players in order to appreci-ate their skill. One who has never gone beyond Lindley Murray may easily compre-hend every shade of meaning in the Ca-mille of Duse, the Thedora of Bernhardt, the Othello of Salvini or the Shylock of Possart. Similarly the genius of Coquelin and the extraordinary talent of Hading speak through their art a language that is com-mon to every one of sensibility and taste. People who neglect the opportunity to wit-ness these wonderful performances because ness these wonderful performances because Abbey's Theater is pervaded by a French atmosphere do injustice to themselves and to certain of the chief illustrators of Pa-

The present engagement is notable for two things. Experience of the splendid powers of Coquelin had prepared us for such an exhibition of perfect technique and versatility of skill as are shown in the performance of Labussiere. But the greatness of "Thermidor" and the symmetric ability of its principal actress were matters with which we have only recently become acquainted. There is no particular talent displayed by the lesser actors or the scenic artist of this production. But it possesses a charm of ensemble that was not surpassed by Mr. Irving himself. The interest of the Sardou drama is centered around its acter of Fabienne, which was not fully lady has genius. So far she has not shown clearly that divine spark which glows in the acting of Duse and Bernhardt. But that Jane Hading is one of the first ac-tresses of a rank immediately below the plane occupied in solitary grandeur of power by the famous Frenchwoman and he feverish Italian will not be denied by those who study the marvelous completeof Fabienne Lecoulteux at Abbey's ness of Fabienne Lecoulteux at Abbey's. It is difficult to refrain from enthusiasm and its consequent extravagance of adjectives in watching this beautiful, seductive, artistic woman, with her heavy lidded eyes. her perfect face, which might be a vision of Dante Gabriel Rossette, her languorous voice, ner sensuous carriage and her absolute intelligence. But however much we may become fascinated by the physical loveliness of Jane Hading, the conversative. well balanced mind must still refuse to ac knowledge that she possesses the genius of Duse or Bernhardt.

By a singular coincidence both M. Coquein and Mme. Hading were infant phenome-

down and seriously injured by a voiture. Casting about for some means to provide for the necessities of this worthy man and his children the youthful baker hit upon the idea of getting up a benefit performance. The thought was immmediately acted upon. Constant gathered up his companions of the barn performances, interested them in the charitable scheme, and a week later bills on the dead walls of the city appealed to generosity of the Boulognese in behalf the generosity of the Boulognese in benair of the airlicted tailor. Four plays were announced for performance on this occasion,—"Une Dent Sous Louis XV," "Michel et Christine." "Pauvre Jacques" and "Un Jeune Homme Presse," in addition to which lengthy programme "M. Constant Coquelin with several songs." The success of this entertainment was both artistic and financial. A sum suffi-

cient to maintain the tailor in comfort was realized. But what proved to be more important to the young baker was the first that among his audience that evening was two leading characters. M. Coquelin, as M. Pouchard, Inspector of the Bureau of we expected, does magnificent work as | Public Instruction in Paris. This function-Labussiere. Mme. Hading, however, dis- ary happened to be in Boulogne on a busicloses new and surprising art in the char- ness matter. In order to while away the evening he attended the benefit performpromised during her last season in America. ance that he had seen advertised. M. Pouchard was a son of the famous singer, and brother to the Opera Comique artist of the same name. He knew talent when he saw it, and when young Coquelin came on the stage, Pouchard was struck by the ingenious humor of the amateur. The baker was then 19 years of age, and with the enthuslasm of youth he welcomed M. Pouchard's offer, made immediately after the performance, of a letter of recommendation to the great M. Regnier of the Comedie Francaise. Pere Coquelin, at first obdurate against, finally acceded to the plan, settled a pension of 1,200 francs on his son nd sent him to study at the Comedic. or stant made such a good display of his dents that M. Regnier received him with favor. Nine months later the young baker won a second prize for comedy at the Conservatoire. This distinction enabled him to enter the Theatre Francais, where two years later his brilliant performance in "Le Mariage de Figaro" elected him a Socie-taire. He was then 22 years of age, the youngest pensionnaire, who has ever been



nons, and each graduated from music into dramatic art. A brief blography of Jane Hading appeared in this column last Sunday. Although there is a matter of some thirty years' difference in the ages of the two players, their history has been very similar. The comedian inherits his talent directly from his parents. Coquelin pere was a baker of Boulogne, a fellow of infinite humor, with a jolly face and beard of equal rubicund hue. This merry confectioner had a fine voice and much skill in comic songs. Part of his bakeshop was fitted up as a restaurant, where tarts, cakes, milk, chocolate and coffee were served on clean, oll-cloth covered tables. While waiting on his guests old Coquelin used to regale them with the latest humorous dittles from the liveliness of their host, as well as the deli-cacy of his edibles, the Boulognese estab-lished the tuneful confections. perity. The shop was founded in 1789. was famous as the Malson Coquelin. Constant Coquelin was born in 1841. mother was an excellent, pleasant tempered Flemishwoman, of considerable wit, and with an inheritance of good humor from both parents, the youngster speedily developed a liveliness of spirit unusual in

Arrived at the age of 7, Constant had learned a number of his father's songs and the trick of waiting on guests at the cafe tables. This was a new attraction at the Maison Coquelin. As the little fellow went from table to table serving his father's guests he sang comic songs to them with such excellent financial results that when a customer came in for one cup of chocolate he always remained for another. Pere Coquelin's business increased so much under this lyric system that he amassed a goodly bank account, and was considered one of the dignitaries of Boulogne. But the ice to his trade was not neglected. At the age of 8 Constant was sent to Pere Ta-verne's school, where he progressed rapidly in book learing. A feature of this schoo was the annual performance of comedy or tragedy by the pupils. Pere Taverne ob-served the mimetic talent of his new served the mimetic talent of his new scholar, and when Constant was 9 years old he was cast for the character part of an old gardener in a piece entitled "Le Petit Deserteur." The applause that attended this initial performance completely weaned Constant from the cake business, and fixed his childish ambition on the stage

Next year Constant devoted less energy to his lessons than to preparation for the annual performance. He had learned to read readily, and instead of wasting time over the fanciful literature generally in favor with boys of that age he spent his pocket money in buying the works of Scribe and Moliere. At the age of twelve he made his lyric debut as the ancient duenna of Scribe's "Un Monsier Sans Habit," a musical vaudeville that is now obsolete. Dumas declares that every comedian possesses the qualifications of an impresario. Constant proved the truth of this assertion by organizing, about this time, a dramatic and opera comique troupe of his own. These youngsters performed in an improvised stage erected in a barn and earned enough money out of the few sous charged for admittance to buy a tolerable wardrobe of costumes and wigs. Their performances continued for five years; but when he had continued for five years; but when he had reached the age of 17 Constant was informed

made a societaire of the first dramatic or-ganization in the world. The baker of Boulogne is now 53 years old, and he brings some five and thirty years' professional ex-perience to the present matchless art of Abbey's theater—the art of Constant Coque-

The gossip that has flitted between Park row and the Rialto recently about the termination of Augustin Daly's London season is based upon error. When Mr. Daly announced his intention to open a theater in Leicester Square he declared that his first English season would last eight or nine months, after which he would bring his company home for an American engagement of three months. This programme will be carried out. The Leicester Square Theater was dedicated early last June with "The Taming of the Shrew." Since that time, with the exception of a short summer holiday, the Daly comedians have played continuously before an English audience. The effort to prove that Mr. Daly's return to the New York house at an early date is caused by his lack of success in London is illogical. The manager of our clever players is merely doing what he declared his intention to do before leaving this city. Whether or not he has made any money during his English engagement is his own business. During an interview with Henry Irving last week the distinguished actor said in answer to a question concerning his receipts at the



MRS. YEAMANS IN "OLD LAVENDER."

Abbey Theater. "No, it is not necessary to say anything about that. An actor's art is the public's business; his income is his own." The profit or loss of the London The profit or loss of the London gagement is a matter entirely personal with Augustin Daly. He has fulfilled his engagement, and whether he makes or spends money in England he will end his season with credit to the art of America. Those who know London are aware of the fact hat extraordinary difficulties greeted Mr. that extraordinary difficulties greeted Mr. Daly's enterprise. When he went there on earlier seasons as a guest he was welcome. The managers dined him, the newspapers lauded his players, the public viewed his productions with curiosity and favor. But

Accident which shapes the destiny of most people, guided the young confectioner back to the path fitted to this advancement in life. An aged tailor of Boulogne, who for several generations had made clothes for the Coquelin family, was one day knocked down and seriously injured by a voiture.

you may be giad of a man as a temporary visitor and reject him as a permanent boarder. The English are the most conservative of peoples. When Augustin Daly opened a theater of his own in the most fashionable part of London and entered into active competition with the native managers the entire complexion of affairs was the Coquelin family, was one day knocked down and seriously injured by a voiture. Hareltes and Wyndhamites were equally irate at the idea of high comedy and farce being presented by American players when their traditions were associated with the stages of these English favorites. Further than



THE NELSON SISTERS.

hese objections London does not like the ashions in art, dress or accent of America.

But with whatever scantiness of favor the English may look upon the invasion of Augustin Daly and the stiye of dress and speech of many members of the Leicester Square Theater Company, their esteem for Ada Rehan is fixed and unalterable. She has appeared in all sorts of comedy, from that of Shakespeare to that of Von Schonthan, without arousing a dissentient criticism on her performances. Her photographs in stage costumes and in their habit as she lives appear liberally in the windows of the arcade picture shops, and sell as well, it is averred by the dealers, as those of Ellen Terry or the latest music hall divinity. So high does this clever actress stand in the approval of London that several extraordinary rumors gained credence last summer in the lobbles of the Hotel Victoria, which, for its abundance of theatrical people and liveliness of gossip, is something like the Rialto of this city. The quidnuncs of Charing Cross found many believers in their assertions that a certain capitalist had offered to put up 500,000 to send Miss Rehan out starring at the head of her own company. This story was offset by the insistance of several London theatrical men than the actress' next engagement would be of a matrimonial nature, Miss Rehan, it being stated with great amplitude of detail, having at that time under consideration the refusal of a connubial coronet. However absurd subsequent events have decided this gossip to be, there is no doubt that the favor shown to our American actress by both press and public has irritated the profession in London. The season last year was bad. Henry made money with "Becket." but his Shakesperean revivals were not very profitable. The music halls, "Charley's profitable. The music name, and Aunt." "The Second Mrs. Tanqueray," and Aunt." "Diplomacy" alone earned a dividend. When the English feel hard times they generally blame America for their troubles. In this instance, while the commercial people were abusing Governor McKinley, professionals were wrathful at Miss Rehan. Every manager in London has a leading woman whom he considers a British Bernhardt, and from Mrs. Bernard-Beere to Ellen Terry these adies were in arms against our actress for monopolizing the praises of the critics and the discussions of the feuilletonists. But in London the big newspapers are wholly uninfluenced by the theatrical advertise-ments, which form merely an infinitesimal portion of their income, and the critic notices or leaves unnoticed anything he pleases. As a sop to the Garrick Club Cerberus, however, the London writers have decided that Ada Rehan is an Irish, not an American product. This assump-tion was carried out to some degree by the policy of Daly's new theater in engaging only English players. At present almost half the company at Leicester Square is composed of London actors. The audiences of that city do not like our American accent, and have no hesitation in saying so. I came across Oscar Wilde sitting in deshabile and dejection one night in the stalls of the Empire Music Hall, and in a discussion of the subject he said lazily: American women are like cockatoos—beau-tiful only in silence. For example, the most successful of your exportations is Loie Fuller, whose fame depends wholly on the

Ada Rehan has a pronounced English accent and method of vocal inflection, and to this qualification may be ascribed, almost as much as to her talent, the favoritism with which she is regarded by our transatlantic cousins. I had an amusing experience of this fact last June. In the course of a pilgrimage to the historic spots in England, I arrived at Stratford-on-Avon to pay my respects to all that is left of the author of Hamlet. During such expeditions it is well to find environs in harmony with the object in view. The Shakespeare Hotel seemed to possess these desirable qualifications when I took an experimental luncheon in its quaint dining room. The house dates back to the period of Ann Hathaway's courtship, its antique gables and timbered walls are probably of an era before Will Shakespeare became incensed at Sir Thomas Lucy. But the landlord was of a style too modern for archaeological humor, and Perugini, the opera singer, who is nothing if not artistic, arriving at that moment for a rejuvenating holiday, persuaded me to try the Red Horse Inn in search of more Shakespearean surroundings. This is the hostelry celebrated by Washington Irving. Although not so picturesque in architecture, nor so comfortable inside as its rival, the Red Horse has antiquarian and other assoclations that commend it to the bookish traveler. Apart from the famous poker and armchair immortalized by Irving in "The Sketchbook," relics which are now reverently preserved in a glass case beside the historic fireplace, the little parlor contains a registry of many renowned names and certain souvenirs of the poetic nature of William Winter. Further than these excellent matters in his possession the host plays skittles, and is the local champion at bowls, a most worthy and typical English innkeeper of the olden time, who might be considered, without too much strain on the imagination, a lineal descendant of mine host of the Garter.

act that she talks with her legs instead of

Antiquarian zeal may be lively in the soul without being shared by the lungs. These ancient English houses are interesting to look at, but not always easy to breathe in. The several small rooms that were offered to me at the Red Horse were stuffy and moldy, and smelt like damp umbrelles, Upon mentioning these inconveniences to the Dame Quickly, who showed the apartthe substitution of Aubrey Boucicault for ments, the matron replied in dudgeon: Robert Taber in the part of Gerald. Mr. day, January 9, as Clergymen's Day. The pastors of every denomination in New York and the surrounding towns have re-

"Folks as comes 'ere is never so pertickler, and we have 'ad the finest quality, and no complaints. But we have one room, which is higher by four shillin's a day, if you want it. We don't let everybody sleep there, 'cause it's Her room." There was something of awe in Dame Quickly's tone as she concluded her sentence.

"And who may Her be?" I asked, after inspecting the large, handsomely furnished chamber, and deciding upon it as entirely

satisfactory.
"Her." the matron said scornfully, "may-"Her," the matron said scornfully, "maybe you mought be a stranger in these parts?
I'd have you to know, sir, that Hada
Rehan, the great actress, okerpled this
room. She slept in that bed; she sat a
lookin' outer those there winders; she
washed her hands in that basin, and
coembed her 'air at that glass."

"How extremely interesting." I said.
"That settles it What is a matter of four

"How extremely interesting," I said.
"That settles it. What is a matter of four shillings compared to the atmosphere of genius? With the associations of that admirable compared to the settles and the settles of the s mirable comedienne in my easy chair and Shakespeare blowing in the window I shall be entirely comfortable. Send me a bottle of Bass and tell the waiter to save a place for me at dinner."

"West Dame outside oried "You bain't "Wot!" Dame quickly cried. "You hain't "Do what?"

"W'y, you be never a thinkin' of bottled Bass in this 'ere room!"
"Certainly. I have come from London and am tired. I want to sit and smoke a while

before dinner."
"Smoke!" The appailed woman sank
feebly into a chair and gesticulated mutely. "Smoke in this 'ere room," she finally found voice to groan; "maybe a pipe—maybe them furrin paper things as smells so bad! Terbaccer in Hada Rehan's room, a scenting and a small of the large and the scenting that the second as a small of the large large and the second as a small of the large and a-spoilin' them 'ere curtains wot she used to sit beside! Wot"—she appealed to vacancy-"wot sort of a man is it, anyway To be a wantin' to be a smokin' and a carousin', and maybe, like as not, a singin' of cormic songs!" She rocked herself perplexedly back and forth in the chair over these alarming meditations. "You can't do these alarming meditations. "You can't do it!" she said suddenly, jumping up and grasping my arm entreatingly. "You can't do it, no ways. This 'ere room is 'most as sacred as the poker downstairs. You can smoke beside Mr. Irvingses' things and Mr. Winteres' things. 'cause they're in glass and Winteres' things, 'cause they're in glass and can't be hurt. But that 'ere bed hain't-in can't be hurt. But that 'ere bed hain't-up a glass case no more nor that wash basin, nor that lookin' glass which she used to see her bootiful face in. Wot I say is what the master says, w'ich is that there'll be no terbaccer nor Bass nuther in the room sacred to the meemory of the greatest actress which is on the stage. Vandail' After which Parthian dart the affronted female lighted the candles and slammed the door behind her. From Dame Ouickly's verdoor behind her. From Dame Quickly's ver-dict there was no appeal. The traditions of the ancient inn had to be respected. Upon



JOE TOREY IN "OLD KENTUCKY."

entering into vows of abstention from toacco and Bass I was allowed to occupy the apartment. But the irreverent spirit displayed by one of his guests in wishing for these luxuries grieved the genius loving landlord to such a degree that it was intimated that he intended in future to put a glass door on the room, and preserve Miss Rehan's memory as sacredly as he had sanctified the souvenirs of William Winter door on the room, and preserve Miss and Washington Irving.

It costs \$700 a week to play the part of Lord Illingworth at the Fifth Avenue Theater. This generosity of expenditure is an instance of Miss Rose Coghlan's desire to give an artistic production of Oscar Wilde's play. So high a salary is not, indeed, paid to one actor. But Mr. Barrymore, who was engaged for the character during the recent little difficulty in the Coghlan household, draws \$350 a week to stay away from the theater, and Charles Coghlan receives an equal sum for appearing in it. The change | Ida Barofsky, refuses to play "God Save the

Taber was a good reader, but there was a certain didactic and self conscious air in his performance that agreed in an ill manner with so boyish and impulsive a character as young Arbuthnot. The qualities essential to the personage are possessed in a remarkable degree by Mr. Boucicault, who inherits the Celtic spirit and fervor of his father, and who can apply the experience of much actual love making to his theatric courtship of Hester. There is no finer performance in New York at present than that of "A Woman of No Importance." Almost every actor in the Coghlan company has had personal knowledge of the phase of life depicted by Oscar Wilde, and each player has only to rely upon memory in order to be artistic.

PLAYBILLS OF THE WEEK.

Huber's Palace Museum. Manager Huber, of Huber's Palace Museum, has decided to extend the engagement of Laloo, the Hindoo boy known as



he double being, for another week. Among the other features will be Charles Tripp, the armless wonder; Professor Horn's trained birds; Whale Oil Gus, and Little Zorona and her den of alligators; hief White Moon and Ed Nelson, in rifle exhibitions; Herman, the famous strong man: Godfrey, with his Sing Sing mystery, and the grand menagerie filling the entire upper floors. The grand vaude-ville companies Nos. 1 and 2 will give hourly shows. The company includes Al Reeves, Comedy Trio, Professor Meehan, performing dogs, Nellie Seymour, the true exponent of the "tough girl;" Bertha Brush, a pocket edition of Maggie Cline; Gus Clifford, the Nesbetts, Long and Rose, Fitzgibbon Listers, Franklin and Fields, Jones and Gilmour and others, Special Sunday concepts. mour and others. Special Sunday concerts.

Standard Theater-"Charley's Aunt." "Phenomenal" is the only word that properly describes the success of "Charley's Aunt" at the Standard Theater. It is fast approaching its 150th performance there, but its popularity remains undiminished.

The play has also captured Boston. Empire Theater-"Sowing the Wind." "Sowing the Wind" is so great a success that Wednesday matinees will begin at the

Empire Theater at once. The first will be given next Wednesday. Bijou Theater-"A Country Sport."

To-morrow evening ushers in the third successful week of Peter F. Dailey and "A Country Sport" at the Pijou Theater, where the attendance continues to be very large. Mr. Dailey as Harry Hardy, the "Coun-Mr. Dailey as Harry Hardy, the "Country Sport," creates shouts of laughter, and is capitally aided in the funmaking by jolly May Irwin, Ada Lewis, John G. Sparks and others in the cast. Last week several theater parties, including one of twenty members of the Stock Exchange and twelve from the Cotton Exchange, attended performance.

Fourteenth St. Theater-"Darkest Russia, "Darkest Russia," a romantic spectacuar drama by H. Grattan Donnelly, will have its first production in this city at the Fourteenth Street Theater to-morrow even ing. It will be given with elaborate and realistic scenery, handsome costumes and appropriate accessories. The cast will be a strong one, including Edgar L. Daven-port, Sheridan Block, M. J. Jordan, Harry Hawk, Daniel Gilfeather, Misses Herman, Carina Jordan, Louise Herman, Carina Jordan, Louise Rial, Emma Field and other competent actors and actresses. "Darkest Russia" has a thrilling story, with several exciting scenes and incidents. The play opens at the palace of Count Nazimoff, where, in the midst of a fete, a young girl musician,



IN "DARKEST RUSSIA."

in performers is expensive, but it is worth | Czar," and, though threatened with the the money. Mr. Barrymore is an excellent actor, as those who have witnessed his Orlando and Captain Swift will attest. But his talent has no affinity with that of Oscar Wilde. Charles Coghlan, on the other hand, is exactly fitted by nature, art and experi-Woman of No Importance." However the public may dissent from this actor's matrimonial practices, there is no question of his ability in high comedy. The part of Illingworth, as it is performed at present in the Coghlan production, is one of the triumphs of the modern stage. The natural method of Mr. Coghlan, his egraceful manner, his blase air, his unconscious utterance of wit and epigram, his delightful elocution and absolute knowledge of light and shadow in humor are matters that are needful to the brilliancy of Oscar Wilde's dialogue. Another excellent change has been effected in

knout by the Count, prefers to break violin into pieces rather than comply with command. The Count's son, Nazimoff, interferes to save her from the threatened punishment, and finally, full of admiration for her bravery, falls in love with the girl. As Alexis has been destined by his parents to become the husband of another lady, his passion for Ida leads to complications which are not straightened out until the last act. Ida's brother, Ivan Barofsky, is the leader of a band of conspirators, and Alexis, being found by a mere accident in their midst, is, with the others, arrested and taken before the au-thorities for sentence. The Minister of Police, though about to resign his portfolio, gratifies his vengeful wife by sending Ida into exile, and then Count Nazimoff. new Minister, finds himself called upon to sentence his own son and Barofsky, and them Karsicheff's own daughter, whom Barofsky has secretly married.

Instruments of Torture.

The managers of the galleries of the Exhibition of Instruments of Torture in West Twenty-third street have designated Tues-